

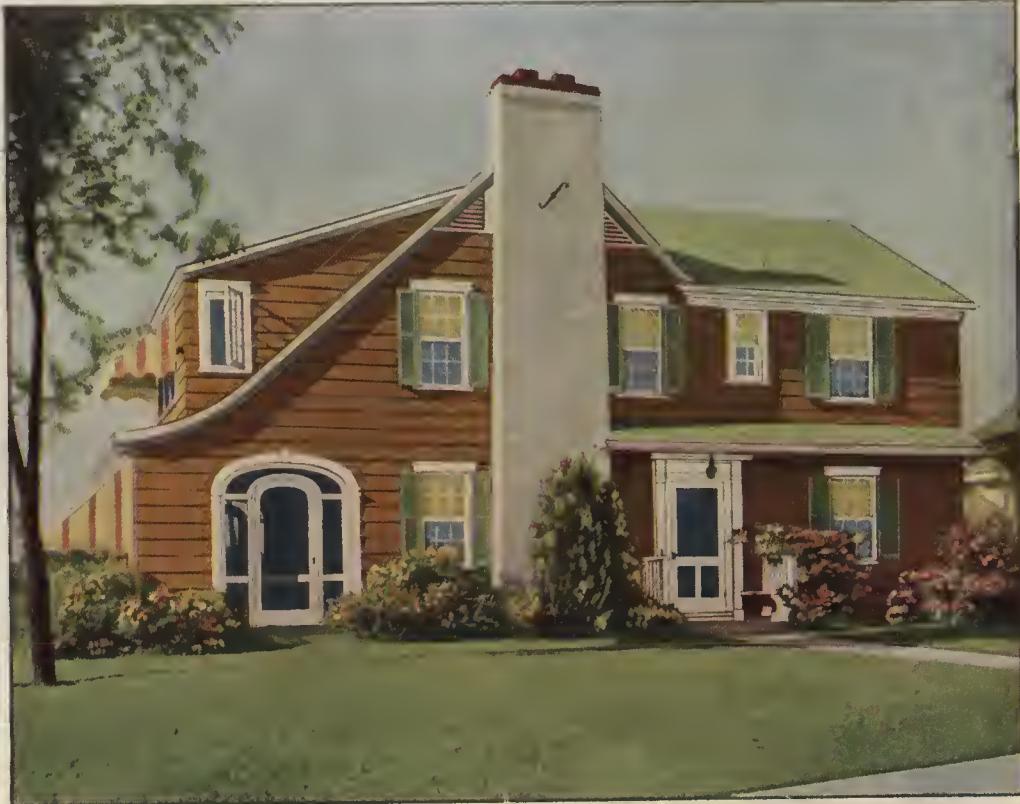
Save the Surface Magazine

NOVEMBER

1930

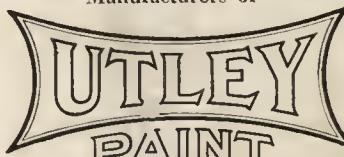
Vol. 10

No. 11



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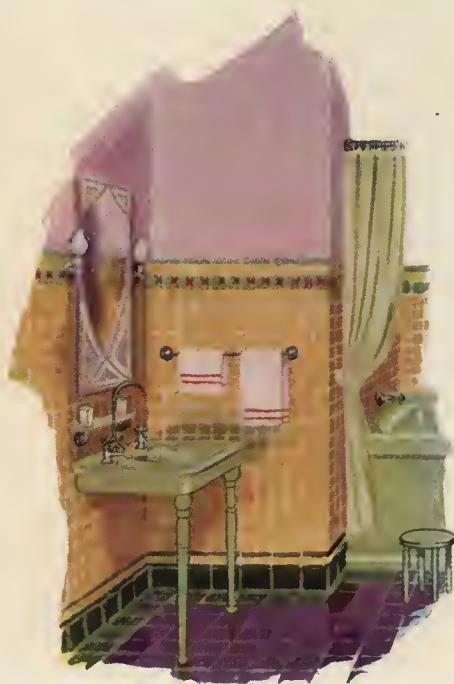
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Is Your Bathroom Modern?



Now that all bathroom accessories, from tubs down to minute bottles for holding bath salts, are available in colors, it is up to the home owner to provide a setting for them, with walls and floors which will harmonize with cheerful interiors.

The refreshing colors of nature, especially those that are reminiscent of a flower garden, are charming when used in the bathroom. One favorite combination, pictured here, is orchid and green, both restful colors that blend with yellows and tans.

Stippled, plain and block-patterned walls are all appropriate for the bathroom and their effect is shown here. For the blocked plaster finish, pictured at the left, a semi-glossy enamel is suggested. Both high gloss and semi-gloss paints are easily washed.



National Lumber Manufacturers' Association.

Garden Grace In the House

When the last leaves have fluttered from the trees and indoors beckons, the sunroom's popularity mounts, for there one can bathe in the warm sunshine and forget the cold beyond.

If one wants to retain the beauty of last summer's garden, why not transport its spirit into the sunroom by means of trimly painted white lattice, intertwined with a rich green ivy vine?

Budgeting the Apartment

LILIAN YEOMAN

MODEST home makers, especially those in apartments, are always faced with the problem of furnishing a few rooms attractively on a small allowance. So many of us have the tastes of bank presidents on bank clerks' salaries. We like well-designed, beautifully finished and colored furniture and accessories, no matter what our income, and we can have them if we use our heads. In this day and age, when commercial methods have made possible the inexpensive manufacture of lovely things, all that is needed to furnish the modest apartment in a distinctive and

charming manner on a very lean budget is taste and careful planning.

At the Art Center in New York City, Miss Edna McGrew, a decorator, exhibited the furnishings for a two-room apartment and kitchenette, the living room and kitchenette of which are shown in the illustrations. The purpose of this part of the exhibition was to indicate the type of furnishings which may be assembled on the limited budget of \$390 for three rooms.

In the inexpensively furnished place, the background is very important. Miss McGrew chose light green painted walls for the living room as a background for the maple reproductions of Colonial antiques. The color scheme is based on three tones of yellow green. The curtains are of green and red voile. A day couch covered with Belgium linen is of very pale green. Two wing chairs, one covered in red calico and one in yellow chintz, are of maple. The Axminster rug is in two tones of green. Adherence to a single period, like the Colonial, gives distinction to a small apartment, although it is not always feasible. To carry out the period idea in a small place is unwise unless the furnishings of the period are simple and easily reproduced, as is the case of the early American. But whether the small apartment is period or not, discrimination and care in the selection of its furnishings will make it beautiful though budgeted.



Courtesy Art Center, New York.
Photographs by Rudolf Hindemith

Yellow green is the color of this kitchenette which is part of the apartment furnished for \$390. Saucepans and kettles are of yellow ivory with cereal sets of clear green.

This pleasant living room and another room and kitchenette were furnished for \$390. It shows how attractive a place may be made inexpensively, providing taste and careful planning are exercised.



A Discourse On Doorways

RUTH TODD

TING-A-LING goes the front doorbell! Your dinner guests have arrived and with a last glance at the mirror you hurry downstairs to be sure that Dora-by-the-Day changes her apron before she ushers them in. They are old friends of your husband and it is important that no social error should mar their first visit to your home.

But it may not occur to you that they have begun to form an impression of their hostess and her manner of running her house even before they cross the threshold. In the few minutes in which they are staring expectantly at your closed door, the appearance of that very door and the condition of the vestibule have already given them an inkling of the sort of wife John has married. If you have neglected to remove Junior's fingermarks from the door or to have the worn steps repainted, you are really giving your guests a careless welcome. Your entrance doorway should be as trim and immaculate as Dora's "company" apron—a reflection of the well-kept rooms and cordial greeting that awaits them as it swings open. But when you consider how easy it is to wash off these disfiguring marks if the door has been properly and regularly painted, you need not worry about that small task when making ready to receive guests. It is just another instance of how system and preparedness simplify entertaining as well as other activities in connection with the home.

But we were talking about doorways and there is much more to this subject, as it relates to the impression which your home makes upon your circle of

friends, than such practical matters as consistent painting and perfect cleanliness. We are centuries beyond the age when Lord Bacon made the assertion that "Houses are built to live in and not to look on."

It may have been true in the seventeenth century, but if I had ever been inclined to join the company of those who attribute the authorship of Shakespeare's plays to a man who was responsible for the statement just quoted, his lack of foresight would have caused me to transfer my allegiance to the immortal bard. Shakespeare wrote for all time—and the twentieth century world is not only looking on his house but going through his doorway.

Certainly homebuilders as far back as the eighteenth century realized the importance of an architecturally beautiful front door, for we have plenty of tangible evidence in the quaint doorways of New England houses of that period. In Salem, particularly, are

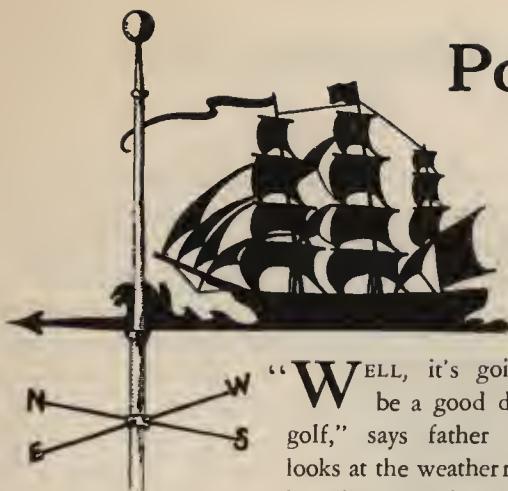
found many interesting examples of Colonial architecture. Among the most attractive of the early American doors are those built with long leaded sidelights and a fan-shaped transom above the door panels. Painted white and gracefully proportioned, they speak of the simplicity and dignity of their time. And their survival is due not only to their sturdy construction but to the innumerable coats of paint which they have received.

If you have strolled through the street of old Philadelphia, you have seen many other specimens of the style extant in Colonial times. In Germantown

(Continued on Page 13)



Your entrance doorway should be a reflection of the cordial greeting and well-kept rooms that await your guests as it swings open to admit them.



Pointing the Way of the Winds

BERTHA ANNE HOUCK

Courtesy Todhunter, Inc.

"WELL, it's going to be a good day for golf," says father as he looks at the weather reports in the morning paper.

"That is, if these birds can be depended upon," he amends cynically. Nevertheless, despite his cynicism, next morning finds him perusing the reports again in the hope that he will have a defense against his wife's certain injunction to "Take your rubbers, John, because it looks like rain."

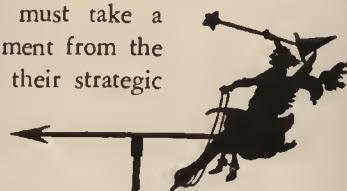
But way back at the beginning of the 19th century, before the weather bureau was established in any form, let alone the present very efficient one, John's great-grandfather had to trust to other means of forecasting the weather. Of course there were always his corns to remind him with unpleasant twinges that rain was due, but the more decorative and dependable method was to go outside and look at the weather-vane. If it were pointing in an easterly direction, rain was pretty certain. In fact, the principle upon which the weather-vane works is the same as that upon which the delicate instruments that forecast weather subtleties are built.

So, in the main, the weather-vane has come to take a purely decorative place on the contemporary house. Coming, as it does, from an age when objects were made beautiful as well as useful, its aesthetic qualities remain, even if its utilitarian ones have been supplanted.

Many modern weather-vanes are copies of those that graced New England farm-houses and English country homes. They vary in elaboration all the way from the simple crossed metal arms with the inscription N.E.S.W., to the very complicated ones depicting scenes, coats of arms, animals and ships. Generally the vane was a part of the design, but nowadays less attempt is made to ally it so closely when vanes are more pictorial.

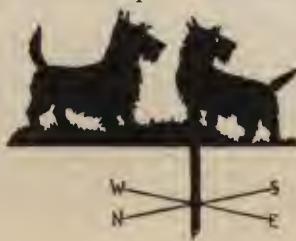
If you are selecting a weather-vane for your new house or have decided to add one to the old homestead to make the roof line more interesting, you will find a large range to choose from. Weather-vanes are very appropriately an expression of the hobbies of the household. For example, if you are fond of dogs, what could be a more fitting weather-vane to express your interests than the two Scotties sketched at the bottom of this page. Or if your taste runs down to the sea in ships, what weather-vane could sail the skies above your house with more right than the romantic galleon at the top of the page.

As weather-vanes must take a great deal of punishment from the elements because of their strategic position, they should be protected from rust and con-



sequent disintegration with several coats of paint or varnish. This should be done before they are put in place and at frequent intervals after. Before applying a finish, the metal should be thoroughly cleaned and, if scaly, scraped with a wire brush. A special metal primer or a metal primer with finishing coats of house paint is required to prevent metal exposed out of doors from corroding. Weather-vanes are frequently painted to harmonize with the trim of the house, but often the rusty appearance of age is desirable. In that case, a natural finish may be given which will protect at the same time as it beautifies. This is accomplished by applying three coats of raw sienna or Van Dyke brown and stippling the last coat with a brush dipped in burnt umber pigment to which a little saw-

dust has been added. It is also possible to provide a very attractive, durable, protective coating that is dull, by using an undercoat of red lead or iron oxide, and finishing coats of any thin spar varnish plain or tinted with pigment.





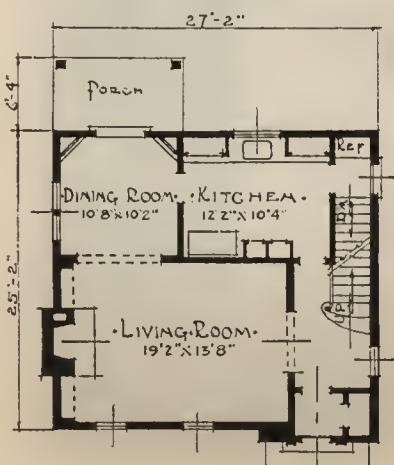
Copyright—The Architects' Small House Service Bureau of the United States, Inc. — Home Plan No. 5-C-13.

A Story and a Half

THREE rooms on the first floor and two bedrooms in the half-story upstairs constitute the layout of this compact little house. The downstairs quarters seem more spacious than their actual dimensions would imply. This is due to the open stairway, which is visible from the living room, and the fact that the dining alcove and living room are separated merely by a wide doorway. French doors may be added between hall and living room, for winter coziness.

Built-in bookshelves on either side of the fireplace give the room a furnished appearance.

The dining alcove leads

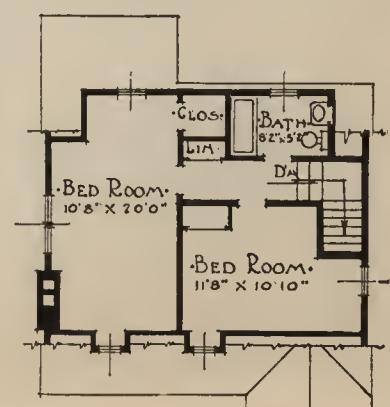


NOTE: This house plan is furnished by the Architects' Small House Service Bureau, a practically non-profit-making organization which provides at small cost the plans of trained architects. For further information address the editor.

out to the porch, which may be enclosed if desired for use as a sunroom. The kitchen overlooks the backyard and is well arranged as to closets and other equipment. A good-sized bathroom is included in the sleeping quarters on the second floor.

The exterior is of frame construction, which may be of wood siding or shingles. The ornamental details are simple but notable—such as the dull red of the brick steps, the curve of the wrought iron rails and the lines of the lantern that swings above the doorway.

This house is twenty-seven feet and two inches wide and twenty-five feet two inches deep (without the porch). It calls for a forty foot lot.



Old Furniture Made Young

DOROTHY J. MILLER

QUAINT old bedrooms with four-poster beds, low rocking chairs and dainty figured chintzes add charm to any house, but there is also a type of bedroom that is neither quaint nor charming. It is the sort of room that was furnished in the Victorian period when owners of large houses assembled massive and ungainly pieces with the idea that they were better suited to their spacious rooms. Most of this furniture was well made so that it has lasted through the years, but time has not mellowed its elab-



This substantial dressingtable, with its tan enamel finish and its bench to match, does not hint of its origin—the lowly washstand.

orate carvings nor softened its awkward lines.

But when such articles are in good condition, why relegate them to the attic or chop them into kindling? If the foundation is there, some truly delightful furniture may be created with the aid of a saw, paint, chintz (or any other dainty material) and several practical thoughts.

Perhaps the most obnoxious of the old pieces was the washstand. Built solely to fill a necessity, it was not a thing of beauty but merely a solid article that would hold firmly the bowl and the pitcher. That sturdy construction, however, warrants its being preserved and used today, although not necessarily in its old form. Two excellent examples of the modernizing of an old washstand are shown on these pages. In both cases the towel



Photographs Courtesy of Southern Ruralist.

Another dressing table, that also saw service as a washstand in its earlier days, was finished with a ruffled valance, lending a dainty touch to the bedroom.

The unnecessary appendages were removed from the old washstand and bureau shown at the right before they were transformed into articles that proved to be an asset to any modern bedroom.



racks were removed. The base that was in the better condition was carefully refinished, its painted surface being cleaned and lightly sandpapered and then given its finish of tan enamel over the foundation coats of tan flat paint.

The other washstand was treated differently, a ruffled valance covering its ugliness. For both these newly created dressing tables, companion pieces of mirrors and benches were added to complete the grouping.

Out-dated bureaus may be treated similarly. Unsightly knobs, handles or pieces of carving should be removed, and any resulting holes filled with putty or crack filler. If an article that has been varnished is to be refinished with paint, enamel or lacquer, the surface will require sandpapering. Washing with a very weak solution of sal soda in water will sometimes suffice to remove the gloss. Light sandpapering is advisable, if the wood is to be revarnished.

Old beds that date back to that unattractive era may also be rejuvenated easily. At the top of this page is shown a bed that at one time boasted an ornate skyscraper headboard but is now as simple as it is charming. This top-heavy portion was cut down to a height that lent grace to the whole bed, and the entire bedstead was refinished. Brass or iron beds become more attractive when they are treated with color, for which enamel or lacquer is generally used. An old enameled metal surface may be refinished

Although the two beds pictured on this page are the same, this photograph shows the advantages of modernization. The chair, too, once had an unattractive canvas back in place of the cane.



without any surface preparation other than cleaning —light sandpapering is advisable. Brass beds to be enameled or lacquered should first be cleaned with turpentine.

These various old pieces of bedroom furniture will not appear ill-mated if they are finished alike. The articles illustrated here were brought into

one family by means of color, so that no hodge-podge effect resulted when the bedroom was finally decorated. Another method of uniting odd pieces is decoration, such as decalcomania transfers, stencil designs or striping. The striping is particularly effective when carried out in black or some dark shade, outlining drawers, the backs of chairs or the grooves of table or chair legs. This striping is done successfully with a pencil striper.

A most gracious guest room may be furnished in this manner and even the most critical guest will not suspect the origin of the furnishings. Cheerful coloring will go far in producing a welcoming atmosphere and routing a dull Victorian background.



Beds with lofty headboards are seldom inviting. Their dark massiveness generally proving gloomy. When the high headboard is cut down and the entire piece refinished, a really charming bed is produced.



Six Sturdy Red Houses



All the houses shown on these two pages are old and all of them are red. The one above was built in 1720. It illustrates one principle of exterior painting—that a small house appears larger when the trim is lighter than the background.

The house at the left was built at Killingsworth, Connecticut, before the French and Indian wars. As it was the first house in the village, perhaps its owner painted it red to express the glow of pride which he felt.

Over two hundred years ago, this house was built for a Connecticut minister who walked ten miles each Sunday to preach to the poor, but apparently did not economize on the painting of his home. Otherwise it would not have survived.

Photographs on these pages by H. Rossiter Snyder





Oldest of all these red houses is the one that is illustrated at the left. Although it has been remodeled since it was first built, the chimney foundations are dated 1639.



Survivals of the Past

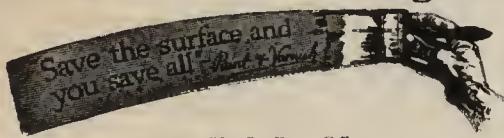
Here is another New England cottage whose long life is undoubtedly due to consistent painting. Smoke has been coming out of the chimney since about 1700 and will probably curl upward for many years more.



It takes only a little imagination to substitute red for black and get a mental picture of the dazzling whiteness of the snow on this old house.

But you must look deeper than color, for without the protective qualities of the paint, the snow would bring more damage than artistry.

Save the Surface Magazine



Reg. U. S. Pat. Off.

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Editorial Offices:
 18 East 41st Street - - - - - New York, N. Y.

Publishers:
 THE GENERAL PRINTING CORPORATION
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Holiday Houses

IF your home is to be the family gathering place at Thanksgiving time, your plans for the entertainment of your relatives must include a great deal more than the preparation of the dinner. The turkey may be the chief drawing card, but the pleasures of the palate are not the only delights that your guests will look forward to. Social intercourse, the renewal of kinship with out-of-town relations, an opportunity for meeting new in-laws—all these prospects influence uncles, aunts and cousins in their acceptance of such invitations. And no matter how excellent the meal, conversation will not flow smoothly unless the assembled company feels thoroughly at home.

No hostess can put her guests at ease unless she is secure in the knowledge that her home is as attractive as she can make it with the means at her command. Otherwise she is acutely conscious of the critical gaze and mental comments of those who visit her house only on high days and holidays, particularly so if they are more richly endowed with this world's goods. But even if your income is the lowest of all the members of the group to which you are offering Thanksgiving hospitality, you may extend comfort and charm on a par with that of more expensive homes, provided you have a comprehensive

knowledge of color combinations and finishes. Money may bring luxuries but it does not necessarily bring good taste. Spotless, painted walls, an unmarred floor, and furniture of good lines and finish can be obtained without the expenditure of much cash if we take the trouble to keep up to date on market, materials and methods. The household magazines nowadays are full of helpful suggestions along this line, any number of manufacturers are offering free booklets, and many furniture and department stores give advice to those on limited incomes. With their aid, and occasional rejuvenation of old pieces by way of the paint pot, your house should pass the inspection of the most competent housewife among your Thanksgiving guests.

* * *

What Paint Will Do

If your house becomes so shabby,
 That it gets you feeling blue,
 Call the painter in to show you,
 What a coat of paint will do!

Brighten up the little kitchen,
 Where the good wife works for you,—
 She'll cook better if you show her
 What a coat of paint will do!

Have the painter bring some varnish,
 With his paints of varied hue,
 And he'll prove to your enjoyment,
 What the varnish, too, will do!

—Agnes Jacomb Ran

* * *

A Wise Man

You'd never think his house was old,
 It always looked so spic and span.
 He knew without his being told
 There's magic in the painter's can.

—J. J. O'Connell

SAMPLES

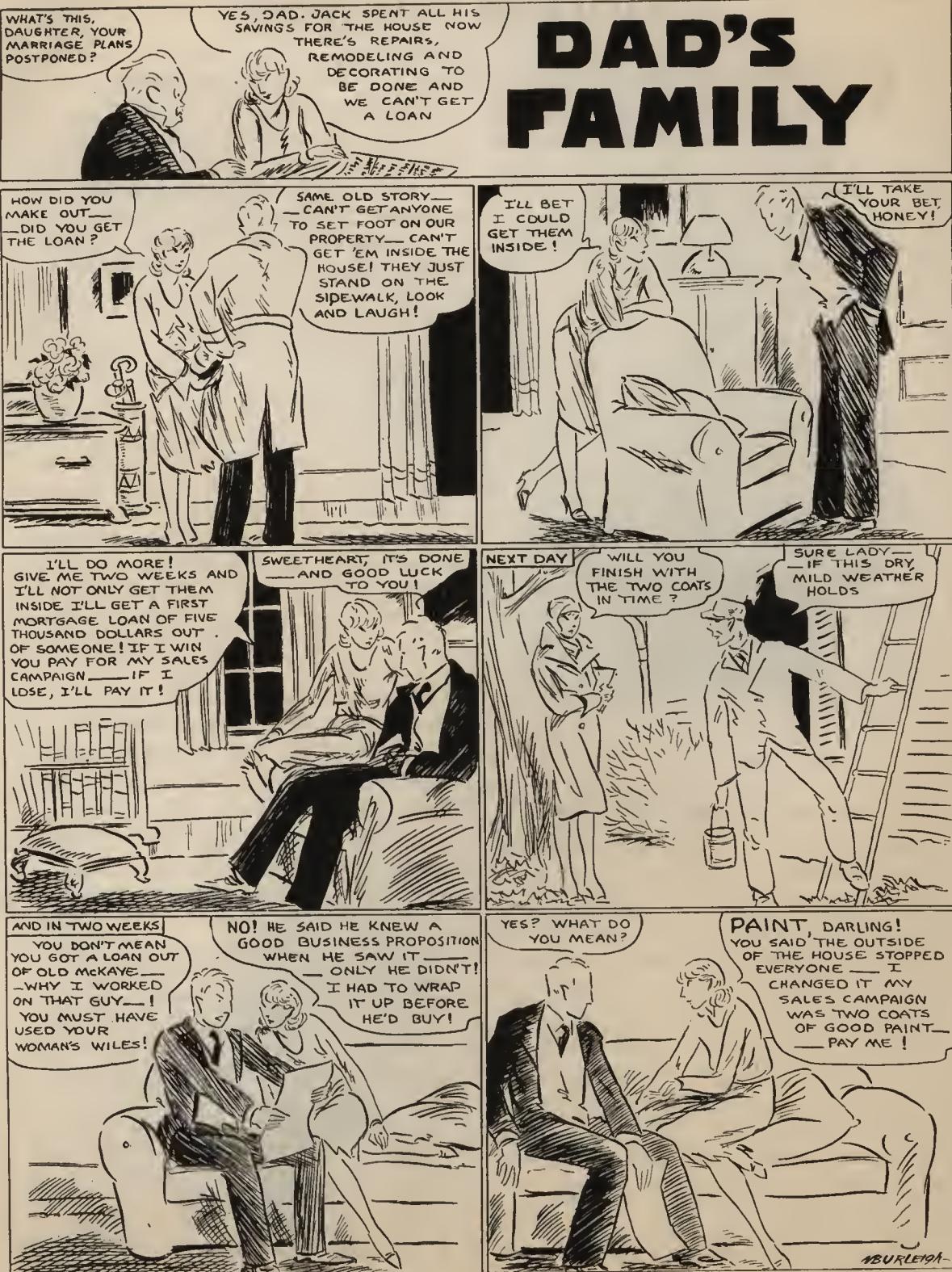
"The lampposts in our road have been repainted."

"Yes, I noticed it when my husband came home."

—Southern Cultivator.



DAD'S FAMILY



What Do Your Windows Say?

H. ROSSITER SNYDER

THE external treatment of windows has more to do with the appearance of the home than any other detail of the trim.

The shutters or blinds are largely responsible and

policy may be applied to panelled, solid-board blinds, that are being installed on the majority of the new houses, and many of the old ones. The panels themselves are very easily painted in a different shade, lighter preferably than the frames.

Cut-out peep-holes are showing the increasing search for novel designs. If a design is drawn for your shutters and you find the actual cutting is too complicated, it is still possible to



The shutters in the upper photograph were given remarkable life and vigor by painting the frames in a different tone from the slats.

Cut-out peep-holes on shutters show an increasing search for novel designs. In the picture at the right, a fir tree pattern is used.

their paint condition is the basis of attraction. Architects are now recognizing the importance of blinds. New designs in board and batten shutters are constantly appearing and new paint treatments, both of the old and the new styles.

In one of the photographs there is shown a very interesting paint treatment. Although the house is new, the shutters are of the old, conventional slat pattern. Yet they are given remarkable life and vigor by the painting of the shutter frames in a different tone from the slats themselves.

Such effects are striking and easy to accomplish. The slats, for instance, may be painted with a light shade of gray-green and the frames with a deeper shade of the same green.

The combinations possible in frames and slats are endless, good effects depending largely upon harmony with the color of the house. And again, the same



attain your result by applying a painted pattern to all the shutters through a stencil. When this is done, it is necessary to give the blinds a finishing coat of spar varnish to protect the painted peep-hole from any possible deterioration by the action of sun and moisture.

Yes, windows tell a story and give a character to our homes. They may say, "I am dignified, but hospitable, and my owners keep me in top-notch condition. I am wide-awake and love to be a striking example in this world of beautiful homes." Or they may say, "I'm a restful home. I like colors softened down a bit. But you'll notice that my quiet tones are all soundly put on and intact."

Brighter Bathrooms

“**O**BTAINABLE in green, orchid, blue, rose, yellow and cream,” read the advertisement. There was a time when such a list of colors would have referred only to a sale of summer frocks or dress materials. But color has traveled beyond the wardrobe and today we frequently find a similar group of colors, or even a more extensive one, applied to any number of household articles.

Of all the parts of the house that have been modernized by means of color, none has responded more effectively than the bathroom. When we think of the dark, dreary bathrooms, which we accepted for so many years, or the white bathrooms that enjoyed a long vogue, we realize what a cheerful colorful room modern skill has created.

If there is one room that is easily modernized it is the bathroom. Whether it is an old-fashioned room with dark, varnished woodwork, or a somewhat newer model with great expanses of white, its redecorating will be a simple and inexpensive matter if the paint brush is to be called into action as a modernizing medium.

After the color scheme has been chosen, the decorator naturally turns first to the walls. Soothing tints are charming in this room that is usually limited as to size. As important as the coloring is the finish used for the walls. A glossy or semi-glossy wall paint or enamel will prove most satisfactory in the long run. Then let clouds of steam fill the room or water splash against the walls! The smooth

surfaces will not be marred and when the time arrives for a thorough housecleaning, the well-painted walls may be washed, giving that air of absolute cleanliness that is so appreciated by the fastidious house-keeper.

Those bright little rugs that add a finishing touch to the bathroom will not appear to their best advantage unless the floor forms a suitable background. The bathroom floor is a worry to many homeowners who feel that they cannot afford to lay a tile floor in an old room. Either an old wood floor or linoleum, however, may be refinished with floor paint in keeping with the color scheme.

A number of expensive bathroom finishes, such as marbleizing and tiling may be simulated by the adept painter, until the modest old bathroom, that the owner may have thought unworthy of so much attention, steps forth in the smartest of attire. Although there are many kinds of marbleizing, a simple method is to paint the woodwork a light gray color, and while the paint is still fresh, draw the veins of marble in the light gray paint, using a small lettering pencil for the purpose. The veins are done in dark gray paint. The dark gray stripes are then blended into the lighter gray.

A tile effect is obtained by painting in the blocks with a pencil striper — an interesting finish for the bathroom with wainscoting, for its use is still widely popular for the bathroom wall, and this simulation as attractive as the real thing.



Courtesy Kohler Company.

Many years were required to bring about the union of beauty and practicability in the bathroom but cheerful color, in its invasion of the home today, has crept into the bathroom where it has been accorded a true welcome.

Although steam or water may come in contact with the walls of this bathroom neither their charming tint nor their smooth surface will be changed because of the enameled finish with which the room has been so wisely treated.

Gifts Made With Prints

MARY ALLEN

EVERY year, during the last-minute rush of completing hand-made gifts and finishing Christmas shopping, we hear many people say, "Next year, you can just bet I'm going to start a couple of months ahead of time!" Generally the reason that resolution doesn't hold good is because it is hard to find novelties until the stores are stocked with Christmas goods and everybody is in a holiday mood. But if you get a few good ideas and are strong-minded enough to start early and keep at it, you can make gifts that are unusual and inexpensive, and—what is equally important—your work will show the result of care and precision. No one likes to receive a botchy present that looks as if the donor had just finished it in time to hang it on the tree.

The variety of objects than can be made distinctive with applied decorations has caused many clever-fingered women to resort to prints when making holiday gifts. Three suggestions are illustrated here. Japanese prints were used, with eggshell paper for a backing. Let us follow the process in making the hanging shade. Each print and panel of eggshell paper

(cut slightly larger than the print) was treated on the back and front with a mixture of



Several applications of shellac are necessary to stiffen the prints before they are mounted. Full description of their treatment is given in the article.



Japanese prints, applied to lamp shades, boxes or other small articles, make a very attractive form of gift decoration. They can be obtained in a variety of subjects and colors at most art stores.

two parts turpentine and one part linseed oil. When dry, the fronts of panels and prints were given three or four applications of white shellac which had been slightly diluted with denatured alcohol. Then the backs were given two coats of shellac. The prints were glued to the panels with undiluted shellac. Another coat of the shellac was applied to the mounted print and the whole rubbed down with powdered pumice and linseed oil. One more coat of shellac and another rubbing completed the process. The finished shade is bound with grosgrain ribbon and is then ready to receive the gift wrappings.



Courtesy Holland's Magazine.



Warm Welcome

There is nothing cold or forbidding about the house that employs warm brown for its shutters and its trim and a rich reddish brown for its roof. In fact, there is all-year-round hospitality there.



Fall—But Still Paint Time

Praises have long been sung for the green and white house whose trimness is apparent whether the foliage be green, the leaves falling or the ground snow covered. An interesting note is sometimes added by introducing new color on the roof.

If you plan to paint your house this autumn, take note of our address, given below, and call on us before snow falls or the temperature takes a sudden drop. We shall be glad to advise you about November painting or exterior color schemes.



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